

**THE CLEVELAND MUSEUM OF ART
CLEVELAND 6. OHIO**

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NEW CLEVELAND ART MUSEUM TO OPEN MARCH 5

With the opening of its new \$9,000,000 wing on March 5, The Cleveland Museum of Art takes its place as one of the great museums of the world. No other Museum in the western world has a more beautiful setting. Facing the Fine Arts Garden designed by Olmstead, it is the focal point of cultural activities in Cleveland. The Museum's collections have long ranked with the best. Its future development has been reasonably secured by the recent \$20,000,000 bequest of Leonard C. Hanna, Jr.

The new physical plant will more than double the Museum's original size. Both buildings cover approximately 80,000 square feet of space. Many of the most advanced scientific devices have been utilized - among them television cameras and monitors to maintain security. The expansion will provide space long demanded by the Museum's growing collections and educational activities. Architects for the new wing were Hays and Ruth, Cleveland firm. The Sam W. Emerson Company was General Contractor. Barber, Magee and Hoffman, Structural Engineers, and John Paul Jones, Cary and Millar, Mechanical Engineers, were Consultants.

Connections with the original building have been made at the west-end and north-center galleries. From these points of contact the new addition is U-shaped surrounding a beautiful sculpture court. The transition from old to new building was accomplished by bays of stainless steel and glass.

Unadorned walls in classical proportion maintain the dignity of the original building. Two contrasting tones of granite compose the exterior walls of the wing - a dark red from Minnesota for the base and a warm light gray from Maine for the upper portion. The gray granite blends with the white Georgia marble of the old building which, through forty-three years of wind and weather, has mellowed to a soft gray. Thus the entire complex is unified in color.

A beautiful dining room opens onto the outdoor sculpture court where dogwood, rhododendrons, heather, honeylocust, southern waxmyrtle and magnolias will bloom. A graceful fountain pool is visible through the glass curtain wall. Spring will find guests eating on the terrace of the sculpture court which was designed by Gilmore D. Clarke - Michael Rapuano, Consulting Engineers and Landscape Architects of New York. Planting design was done by William A. Strong and executed by John C. Teare. This was largely made possible by the gift of Mrs. William G. Mather in memory of her husband.

Gallery space in the new wing is devoted to Oriental, Near Eastern and Classical art, decorative art, textiles and arts of the Americas. Particularly striking is the gallery containing the French Decorative Arts and the Oriental gallery for Chinese paintings and sculpture with its walls of celadon green.

The special exhibition galleries are also located in the new wing. Covering 5000 square feet they can be modified by partitions, curtains and cases to accomodate various sizes of objects in settings which can be changed in color, texture and mood to suit the character of the exhibition. The plastic terrazzo floor is designed to reduce "museum fatigue." This will possibly be the most flexible and functional exhibition area known anywhere at the present time.

The Leonard C. Hanna, Jr. Collection of paintings, prints, drawings and other objects recently given to the Museum will be shown in the special exhibition galleries at the opening. The paintings he bequeathed to the Museum bring into first rank, in terms of number and quality, the Museum's collection of French paintings of the period from about 1850 to 1920.

The gallery level of the original building will for the most part house the permanent painting exhibitions. The galleries have been completely redecorated and warm rich colors cover the walls adding dimension and giving new beauty to long familiar objects. The Armor Court remains, in its essence, a hall of armor with tapestries. A special room displays The Edward B. Greene Collection of portrait miniatures. The Egyptian gallery leads directly through the glass transition gallery, which houses the classical collection, to the Oriental exhibits in the new wing. Gallery I, containing

the Guelph Treasure, leads to the Gothic and decorative arts galleries in the new wing.

The mosaic pavement and classical furniture remain in the interior garden court, but the central fountain has been removed. An ingenious pattern of earthenware containers for plants gives flexibility and a much less formal arrangement.

Upon entering the North Door on the ground floor of the new wing, a spacious lobby presents a panoramic view of the sculpture court, tea room, public relations office and sales desk. Opposite the sales desk are the main stairway and two elevators with access to four floors. Beyond is a large check room.

In the northwest corner is the Superintendent's Department, loading dock, offices with receiving room and freight elevators directly adjacent. Opposite the Superintendent's Department are the offices and preparation rooms of the Extension Department. The Registrar's Office, a fully equipped photographic studio, painting storage and laboratory are also in this section.

A large part of the ground floor of the original building is occupied by the Education Department offices, studios and classrooms. The auditorium has new seats and draperies, and an enlarged projection booth. The corridor has been refitted for gallery purposes and the old storage rooms have been converted into attractive galleries for prints and textiles. Also on the ground floor are the Trustees' Rooms, Director's Office, Textile, Print, Membership and Comptroller's Departments.

The new library occupies the third floor of the east section of the new wing. It has a greatly enlarged lantern slide division, a beautifully planned photograph room and an attractive reading room with a view of the sculpture court. Book stacks are sufficient to hold 80,000 volumes.

The basement of the new wing contains a special dining room and coat room for children.

A basic philosophy in the entire concept of the new wing was that natural light should be used as much as possible except in the case of prints, drawings and textiles which are subject to damage or fading from natural light. To avoid the great

cost of skylights the architects devised a system of clerestory lighting which will permit easy maintenance. The light pouring through perpendicular windows into large mixing chambers is transmitted to the galleries below by lay-lights which form the gallery ceilings. The light mixing chamber is equipped with fluorescent and incandescent lights to supplement daylight on dark days. Flood and spotlights can be placed from supports over any lay-light panel to allow special lighting effects on certain objects in the galleries. The lay-light glass was especially developed by the Corning Glass Company for maximum diffusion with minimum light loss.

A new product of the scientific and industrial age will supplement the Museum's human guard force. Installed in the galleries are thirty-three television cameras which are connected to eight monitors in a master guard room. This room may be compared to the combat information center of a warship, so numerous are the wires, switches, dials, monitors contained within its four walls. The guard at the monitor can, by following a systematic switch sequence, patrol a group of galleries and so aid and support the physical presence of the guard in the area. The Cleveland Museum of Art is the first museum in the world to install this type of equipment. It is the second largest to be installed anywhere in any type of building.

The Museum carries on a continuous program of art education. For youth it is designed to encourage interest and discover special talent. Approximately 70,000 school children are brought to the Museum yearly by their teachers as part of their regular work while another 40,000 thousand are given instruction by Museum staff in their school classrooms. The adult program encourages appreciation of the visual arts as well as other fine arts. Chamber music, films, art appreciation courses and lectures are frequent.

The annual exhibition of work by Cleveland artists and craftsmen, internationally known as the "May Show," has for thirty-nine years given opportunity to local artists to show and sell their work. It is one of the principal inspirations for artistic creation in America.

The Cleveland Museum of Art was incorporated in 1913. John Huntington,

Hinman B. Hurlbut and Horace Kelley, each unknown to the other, left trust funds for a museum. These funds were combined and land for the building was given by J. H. Wade. The formal dedication occurred June 6, 1916. Architects for the original museum were, the Cleveland firm of Hubbell and Benes.

President of the Museum is Harold T. Clark, Cleveland attorney. Director is William M. Milliken; Associate Director, Sherman E. Lee.